



Who are you?
What are you?
Who knows it?

[See pages 16 and 17]

26 BRADSTREET
OF FILM DOM **Wid's** AUTHORITY
DAILY



8/7/2009 52.⁰⁰

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by Wid's Films and Film Folks, Inc.
NEW YORK

Foreword

*W*HATEVER you have that is of value to other people, or that can be made of value to other people, can be turned most quickly into cash by just one thing, namely, *THE RIGHT KIND OF ADVERTISING*.

In this booklet we propose to tell you our idea of the right kind of advertising for YOU and suggest some of the startling things it can do for you.

There are people eager to pay you good money for that which you have to sell—and advertising is nothing in the world but a means of finding those people, letting them know what you have to offer and impressing them with the value of it.

—get acquainted with this so that you may put it to

Advertising is twentieth century "miracle stuff."

It moves governments or goods.

It serves a thousand purposes—and drives with gentle but terrific force.

It won the war—and it put the Kiddie Kar in ten thousand homes.

Like every tremendous power, it can be misused. But its principles have been laid bare by analysis and experience. No one need shoot in the dark.

There are simple rules that have been worked out for all men to follow. Ignorance or disregard of these is the only alibi for unsuccessful or unproductive advertising.

Broadly speaking, anyone who has a commodity to sell (and that commodity may be brains or service as well as soap or safety razors) can profit by the skilled use of advertising.

What is the "skilled use" of advertising? How can one estimate the outcome of a campaign? Along what lines should a campaign be planned?

The power of advertising depends on three things:

First—The nature and quality of the commodity. That is just one way of saying, Have you the goods and can you deliver 'em? Always this is the first and foremost condition. Will your commodity stand advertising? Will it meet the demand which advertising will bring? Will it live up to what you are going to say about it?

Second—The degree of effectiveness attained in actually reaching the correct market or buying class for the commodity. This is a matter of selecting the medium to carry your advertising. It is the most important factor in your campaign, next to being able to deliver the goods. To make this selection intelligently you must first determine what people or what class make up your logical buying class. When you have decided this question you are in a position to pick your advertising medium. Your whole campaign may go wrong unless this is done with the greatest care. Fortunes can be—and

force called ADVERTISING, work for you!

often have been—thrown away by placing costly advertising in the wrong mediums. How foolish it would be for manufacturers of trick dice to advertise their product in religious publications. Who are the people you want to reach? Is there a publication that reaches them as a class? If there are several publications reaching them, which one is most strongly entrenched in their minds? Which one do they respect most? Which one do they read most regularly and most thoroughly? How do you know? Do they actually read it, or do they merely skim over it? How do you know? Since a man will pay most for what he is most anxious to have, a comparison of subscription prices for these various publications will serve to indicate pretty accurately which one is most in real demand. How often is the publication issued? Has it character and personality? Is it used by reputable advertisers?

Third—The character of the advertisement itself. Is the display or "layout" pleasing? Will it secure the attention of readers? After it secures attention, will it generate a desire to possess the commodity? As a whole, does it create a spirit of confidence? Does it convince?

The above analysis is accepted by advertising experts the world over.

As to the **first** of these three conditions, you are the one best qualified to judge—though we might be able to help you estimate comparative values.

Taking the **second** condition and applying it strictly within our great industry of the films, there is but one publication to which it points with unmishtakable accuracy. That publication is WID'S DAILY AND SUNDAY. There can be no other so closely fulfilling the conditions of this great general principle of advertising. It reaches the market as no other publication reaches it. Ample proof of this fact will be found on the pages immediately following.

The **third** condition applies solely to copy. By all means have your copy prepared by an expert, so that it may possess the exact shade of appeal you want it to carry. Poor, weak, unconvincing copy can cripple a campaign otherwise successfully planned. There are trained men whose services are available for this purpose. They are high-priced men. Such men are to be found on the staff of WID'S DAILY. Their services are without cost to advertisers.

W. S. MacLAREN
Majestic-Colonial
Jackson, Mich.

To our mind Wid's Daily is the one hundred per cent magazine for every live exhibitor. Suffice to say that it is the first piece of mail opened in our office each morning, and its contents are carefully perused and afterward filed away for ready reference. In fact, it is our film "bible."

When you started Wid's Daily you took a gambler's chance, and no one merits the success that has come to this clever publication of yours as you do.

Best wishes for your continued success.

WID'S is the only trade publication with a daily issue.

It is thus made to order for campaigning purposes.

The most effective campaign is the one which keeps driving and pounding and hammering away without pause or letup.

Such a campaign carries through by its own indomitable force.

The WID publications offer the ideal means of putting over a big "splurge" every week in the Sunday issue containing the reviews, and connecting these high points with a chain of stuff during the week calculated to weld the whole campaign together into an invincible thing.

Again, there is the teaser style of advertising—impossible in anything but a daily issue—carried out with gradually increasing space and culminating in the climax of a final clincher.

The above points represent one advantage of the daily. Here is another:

In every center where motion picture people gather, someone is sure to remark, "Did you see where so-and-so has happened?" And the query comes, "Where did you learn that?"

"I saw it in WID'S."

That has come to be the customary answer. Because WID'S DAILY is a newspaper, pure and simple. It is read thoroughly because every line is news—boiled down, condensed, worth reading. This news is gathered by telegraph from all over the country—**daily**.

And they read WID'S because they know they will find there the latest news of the entire industry—and find it **first**.

A made-to-order medium for the shrewd advertiser, as we remarked above.

ADOLPH ZUKOR

Paramount

Wid's reviews have helped to make exhibitors think, and in making them think it has made them more careful.

PAUL H. CROMELIN

Interocean

We have come to rely on Wid's for reliable daily news.

FRANK C. GRIFFIN

Fox Director

Enclosed find my check for \$10 for year's subscription.

This is one bill I am thankful to you for reminding me of, as I would rather miss my dinner than my daily Wid's.

WID'S DAILY reaches the boss.

Whatever "boss" you want to reach, WID'S DAILY reaches him.

Among the theatres it is first seized and read by the man who does the buying and booking. Later it may be "borrowed" by the operator, the ticket-taker or the door-man. But the big chief sees it first, and—

In hundreds of theatres, large and small, it never gets to the operator's booth or the ticket-taker's window, because the "boss" puts it away in a file for future reference.

Neither is it found in a miscellaneous stack on a table in the waiting room.

In the distributing organizations you'll find it in the possession of the executives in the Home Offices, as well as the managers in the branches.

Here again it is the "boss" who is reached. What of the studios?

It is always a close race between the directors and the studio manager to see who first gets hold of the latest issue of WID'S. So close has this race become that in many studios as many as five or six men occupying one suite of offices have become individual subscribers, so that each will receive his own copy of the publication.

Among the stars, cameramen, players and other studio attaches, WID'S receives first attention. It is so easily read—and contains so much that is vitally important.

No, the waste basket and the scrap heap are not for WID'S.

It is a mark of distinction to be a reader of this "Bradstreet of Filmdom." And distinguished people make up its clientele.

HIRAM ABRAMS

United Artists

I read Wid's Daily every day before I leave the office, and I have found it always contains authentic and the very latest up-to-the-minute news.

WILLIAM L. SHERRILL

Frohman Amusement Corp.

Wid's Daily needs no commendatory remarks from anyone. It has proven its worth, and has within the space of one year accomplished what heretofore might have been considered impossible, namely, an enviable reputation and a position that makes the publication indispensable to any progressive motion picture institution, whether producer, exchange or theatre.

Its strength lies in its impartiality and intelligent discrimination, not alone with respect to news published, but also in connection with the reviews of productions and its "up-to-the-minute" information. What strikes me as almost astounding is that baseless rumors are never published.

Of the staff of Wid's Daily whom I have personally met, there does not appear to be one man not fully qualified to act on "The Bradstreet of Filmdom."

WID'S subscribers pay ten dollars a year—more than the combined cost of all other trade publications.

This significant fact can have but one meaning to the shrewd advertiser.

It means a circulation of READERS.

It means a **loyal** circulation, made up of people who believe in WID'S and believe in it strongly enough to pay for it three times as much as the next highest priced trade publication would cost them.

It means that WID'S is **necessary** to the people who receive it—and is not a thing to be skimmed through and thrown aside.

This publication is intensely proud of its clientele.

This pride is reflected in the editorial policy that has always continued to cleave its sincere, earnest, unbiased way forward in order to maintain good faith with the readers who expect nothing more nor less than the simple unvarnished truth from WID'S.

They get it.

Is it a publication with personality and recognized character of this sort that you wish to carry **your** message?

Most assuredly so!

FRANK L. NEWMAN
Royal-Regent-Newman
Kansas City

Wid's Daily is really the only one published that I can get all I want out of in a very few minutes. I need not look through a big magazine to find out the meat of the important news which I should know.

More power to you!

THOMAS H. INCE
Ince Productions

Wid's has such a salient personality that it is quite unique among moving picture reviews. Producers may agree or disagree with its pungent criticisms, but these are always expressed with a sincerity that commands attention and respect. Personally, I welcome expressions of opinion that have such freeness of viewpoint and keenness of vision. Wid's, to me, is always full of valuable suggestions and inspiration that make it invaluable as a chronicle of the ever changing conditions of our creative enterprises.

SID LAURENCE
Alhambra Theatre
Detroit

I find in my work that Wid's Daily is the best "right to the minute" paper ever published. The news that we get daily is hot off the wire. You never miss anything that is of any value to the film industry.

I will always be a big booster for Wid's.

WID'S DAILY is free from hokum.

The people who read WID'S have learned by long experience to expect the straight, candid, simple truth, bluntly and briefly stated.

The field of publications adhering to this policy is not overcrowded.

It is impossible to reconcile with such a policy the publication of the unimpressive drudgery usually known as "press-agent stuff"—although our acquaintance with 1919 press agents or publicity men has convinced us of the inaccuracy of this designation. They themselves are now "laying off" of that kind of misapplied effort.

No reader of WID'S is ever under the necessity of questioning the good faith of any matter appearing in the publication.

News and editorial matter are just that—nothing more. No cheap advertising efforts, however artfully masquerading as news, find their way into the news columns of this paper. Advertising is carried for just what it is—and is accepted as such by WID'S readers.

No trained advertising man requires this tremendous—and practically exclusive—advantage to be emphasized for his benefit.

Note well the class of advertisers who patronize WID'S.

ALBERT CAPELLANI
Capellani Productions

How important a factor *Wid's Daily* has become to our industry!

The one copy that I receive at the studio actually passes down the line and, during the waits between scenes, first June Caprice, then Creighton Hale, Miss Cassinelli, Mr. Mennessier, Mr. Jerkowski, Mr. Baron and even the property men read it every day.

You deliver the goods—keep it up!

WILLIAM S. HART
Hart Productions

Wid's Daily is a valuable medium between producer and exhibitor. You play no favorites. Your knowledge of the needs of both helps correct many mistakes. I welcome your advice with as much good spirit as I appreciate your praise, because you know what you are talking about. My best wishes for the continued big success of the *Bradstreet* of Filmdom .

W. W. HODKINSON
F. B. WARREN
Hodkinson Corporation

The greatest service you can render, and that you have rendered, the motion picture with *Wid's* is to tell the truth about bad pictures. In course of time, if not instantly, this policy will stop producers from making bad pictures by keeping exhibitors from buying them.

Open booking has clothed WID'S DAILY with supreme importance in the eyes of Ex- hibitors—everywhere.

Our subscription records have demonstrated this statement, if any proof were needed.

Placed under the necessity of picking and choosing the quality product, exhibitors have flocked to subscribe to WID'S—and those who have been long receiving the publication are reading it with increased concentration and care.

The same is true of independent or state-right distributors, and the big distributing organizations themselves.

These people demand WID'S reviews because they know them to be truthful, fair and unbiased.

Formerly the exhibitors read WID'S to find out what sort of pictures they were going to get on their contract program. Now they read it so that they may buy and book to best advantage.

There is a difference.

Advertisers in WID'S are sure of their audience—let them be equally sure of their commodity and their copy!

AND HERE ARE A FEW NEW ANGLES FOR YOU——

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AND EVERY INDIVIDUAL WHO IS ABLE TO DELIVER THE GOODS——

HAROLD B. FRANKLIN

**Shea's Hippodrome
Buffalo, N. Y.**

The only thing that puzzles me is how we got along without Wid's before you commenced publishing your daily. Best wishes for further success.

H. C. HORATER

**Alhambra Theatre
Toledo, O.**

I would not do without Wid's Daily. I have learned to look for it first thing in the morning. It keeps me posted.

MARK M. GATES

**The Dayton
Dayton, O.**

Always look forward to receiving Wid's Daily with its crisp news and unbiased reviews. My sincere best wishes with you always.

ROBERT BRUNTON STUDIOS, INC.

Los Angeles, Calif.

We have found the Daily to be a valuable addition to motion picture publications. It supplies us with many exclusive items of both personal and business interest and occupies a unique position in a specialized field for the dissemination of motion picture information. We consider Wid's Daily now a necessary institution for the motion picture industry.

WID'S is the most widely read and the most widely quoted authority in the film business.

Of course, this is on account of WID'S reviews, which are accepted as authoritative throughout the world.

These searching analyses are in a class of their own. They afford precisely the information desired concerning every film production offered on the market. They illuminate the most minute details. They overlook nothing.

AND THEY ARE ABOVE AND BEYOND ANY FORM OF INFLUENCE OR BIAS.

WID'S reviews supply facts, plus expert, independent opinion.

The demand for them has given WID'S an international circulation.

It may be hard for you to realize, as you hold WID'S little paper in your hand, that it reaches practically every city, town, village and hamlet in the United States where the motion picture industry has its countless ramifications; and that copies of the very issue you are reading are also being read in England, Canada, France, Denmark, Australia, Sweden, Scotland, Norway, the Hawaiian Islands, India, Alaska, Nova Scotia, Belgium, Java, Brazil, Holland, and other far corners of the earth.

But such is the case,

Day by day and week by week WID'S is a contemporaneous history of the moving picture industry, every phase and angle of it.

Matter appearing in WID'S carries the stamp of recognized authority.

ARTISTS

Title writers, free-lance advertising artists, designers and persons qualified to act as art directors will find a splendid market for their talents within the film industry, particularly in the producing branches. Persons having talent and ability along these lines owe it to themselves to let it be known in the proper quarters.

Desirable salaried positions are to be secured among the studios on both the Atlantic and the Pacific coasts.

Profitable assignments are to be had by going after them.

There is a possibility of **creating** a demand for work of a highly original or unusual character.

Whatever announcement you wish to make will be seen if placed in WID'S DAILY.

ASSISTANT CAMERA MEN

Salaries of competent cameramen have gone up by leaps and bounds. This fact indicates that there is a shortage of really capable, highly trained men. The ranks of the assistant cameramen are going to be called upon more and more in the future for men to fill the more important posts.

An assistant cameraman who feels that he can deliver should advertise. The mere fact that he advertises will show that he possesses the important qualification of self-confidence.

A certain amount each week expended in honest, judicious advertising is simply an investment whose productive returns are certain to prove both quick and profitable. Such a campaign in WID'S is almost certain to get you a tryout, and then it is purely "up to you" to deliver.

CAMERA MEN

You skilled men are coming more and more into prominence. The foremost reviewers are devoting more attention than ever before to your work. Producers are realizing as never before the distinct advantage—commercial as well as artistic—of having a crackerjack man at the crank.

If you have recently shot a picture that is unusually good, that is going over big and receiving a lot of publicity, you should by all means tie yourself up with that picture by an advertising campaign associating your name with the production for which you have been, in so great a measure, responsible.

If you feel that you have been handicapped by conditions so that you have never really had your chance to show what is in you, the one best way to go after a new connection is to get before

the trade with some forceful advertising. There is no other way so effective, so powerful.

If you are temporarily out of employment, WID'S DAILY will place you in immediate touch with the men who may be striving diligently to fill a good job.

You have it in your power to make your name a well known name in your particular field. Every employer likes to feel that his people are prominent people in the industry. There is no chance that you would incur the displeasure of your "boss" in this manner. Keep your name in association with the pictures you have done, the directors with whom you have worked, the stars you have "shot." In this direction lies your advancement—your maximum prosperity and happiness.

The time to advertise yourself is while you are "hitting on all six"—not when you feel yourself beginning to weaken.

The cost of your campaign can be made to fit your pocketbook.

When you stop to consider that natural evolution in film producing tends to bring forward the assistant director as the best qualified man to fill a director's shoes, the ambitious assistant who feels himself strong enough to advance is simply crazy not to push himself forward where the lightning will strike him.

Nothing is had in the business world unless it is gone after—and gone after vigorously. Many an assistant director is sitting back with folded hands today kidding himself with the thought that "So-and-so has been watching me," or "I'll get my chance by and by," when he could go before the trade with energy and punch and win his chance by his own efforts.

Do you realize how many successful directors today have graduated from the assistant directors' ranks? Study their methods!

If you do not feel that your training and experience thus far qualify you for a director's post, you can safeguard the future by surrounding your name with that prestige that comes from dignified advertising. Then it will be all the easier later on for you to connect with what you want. You will simply be breaking ground for the future harvest.

If a director has passed you a compliment that you would glory in spreading broadcast throughout the industry, let WID'S advertising department show you how to do this gracefully.

If you have been working with directors who are prominent, whose names carry a meaning, advertising

ASSISTANT DIRECTORS

is the one way to establish your association with such men. You are thus exposing yourself to still more and greater progress.

How many people in the industry ever hear of the assistant director?

Whose fault is this, the industry's? Or the assistant directors'?

WID'S columns are crying out to you as the one best medium through which to accomplish the ambition you have in your mind.

AUTHORS

If there is any reason, ethical or otherwise, why an author should not come out frankly and seek commercial preferment, we do not see it.

As a straight matter of fact, those authors who are putting over the most stuff these days at high prices are simply those who have the sales instinct developed in proportion to their creative genius.

They are salesmen.

Salesmen advertise.

WID'S staff has had a great deal of experience in the preparation of author copy, and those authors who have used WID'S columns have had a great deal of experience in placing their output.

There is a bigger demand than ever for writers who are capable of turning out original "punchy" stuff. Let the supply step forward and announce itself!

Employers are a lot more likely to grasp the hand boldly offered in broad day than to go about looking under bushels for a possible light.

Staff positions are open in many a scenario department for the man with the right kind of stuff in him.

Your "buyers" are readers of WID'S.

CONTINUITY WRITERS

Whether you are seeking assignments, a regular position or a new connection, WID'S columns can render you great service at small cost.

If you have done a splendid piece of work, do not take it out in self-satisfaction. Do not content yourself with the commendation of your circle of immediate associates who happen to know of it. Put some well-worded copy into WID'S and reap that greater satisfaction that comes with recognition that is widespread.

Widespread recognition, never fear, is measured in terms of dollars and cents.

By establishing yourself in this field you invite the attention of big men whose needs may arise quite suddenly.

There is a double angle, from a director's standpoint, to the liberal use of strong and effective advertising—a two-fold necessity.

DIRECTORS

This is apparent when it is remembered that the welfare of the director is promoted just as truly by impressing the great brotherhood of theatre men throughout the country, as by impressing the producing classes in which are found his immediate employers.

Not all directors realize the fact that a great many important exhibitors buy a picture or book a series on the strength of the director's name alone, with no other knowledge of the material they are to receive. Yet this is a fact well known to exchange men, film salesmen and distributors.

Thus the compelling necessity for a director to seize every opportunity of getting his name over **big with the exhibitor.**

By so doing he also promotes the welfare of the producer with whom he may be engaged. It goes without saying that the producer who can boast publicly of his "big directors" and his "well known directors" finds it just that much easier to impress his market than the producer with a lot of comparative "unknowns" on his director list.

By advertising to the exhibitor you are increasing your own value in the eyes of the producer.

How important it is, then, for a director to resolutely get that personal advertising, the opportunity for which is afforded by **every worth-while thing that he does!**

Advertise while you are hitting!

Hook **your** name up with the title and star of your best productions. Let the trade know what you are doing and how often you are doing it.

How else can you possibly hope for recognition?

If circumstances have kept you from achieving the heights you think you are capable of, begin now to pave the way for a great opportunity. We could name a score or more of directors, right now drawing their pay in four figures per week, who spent from three to seven years in that obscurity enforced by limited

appropriations, limited time schedules and uncongenial surroundings. These men might have spent the balance of their active lives in the same rut—except for one thing: They ceased relying on circumstances and exerted a little individual effort. They advertised. Every big, successful director today is a big, successful advertiser.

Of course, as was inevitable, some of those who strove for greater things, after their efforts had brought about the opportunity, failed to make good. But the ones who did stick, who had the ability all along and merely needed the outlet, have just one influence to thank for ever receiving the chance to make good, namely: ADVERTISING.

If conditions under which you are now working are lacking in any respect, if they stand as an obstacle to your progress, throw them off.

If you believe in yourself, make others believe in you—at least to the extent of letting you show what you can do.

The director who is now making program pictures on short time and expense allowance, and feels that he can make specials, will find many producers willing to give him his chance, providing he actually gets before them with convincing advertising. Producers are looking for men who can make big specials—and the field is not overcrowded.

The director who is now producing short stuff—serials or comedies—and feels it in him to hit on features, will find himself able to get his chance in the same way and by the same method. It merely requires the determination—plus printer's ink in the right spot. Make sure your copy is going to the men you want to reach; make sure it is not only going to them but will be read by them; make sure your copy is "right"—and then shoot strong!

The answer is—WID'S DAILY.

The director who does not advertise is shutting the door of progress in his own face. He may be waiting for advancement to find him out. He may feel that his work will secure recognition for him. But in so doing he is leaving altogether too much to chance. Advertising lends certainty to the outcome, steadies the ship of fortune, insures against oblivion. It strengthens you with the exhibitor, with the distributor and with the producer. It strengthens you with your own employer and your associates.

Perhaps you have equal ability with some director who is receiving three times as much salary. How do you account for the difference? Did the other fellow get the opportunity while you did not? It frequently happens.

But do you suppose he got his opportunity by keeping quiet?

Every director should appropriate a percentage of his income to legitimate, bona fide, honest-to-goodness advertising, and should consult a trained advertising expert about his copy and the form of his campaign.

WID'S Service Department will give you cheerful co-operation in the preparation of copy suitable to your needs and wishes. Today is not a moment too soon to begin asserting yourself.

The one big class you want to reach is made up of the theatre men of the country and of the world.

We have demonstrated conclusively that WID'S DAILY covers this field like a blanket. Furthermore, that WID'S DAILY is read—not skimmed.

Here is the medium in which your copy will be seen and read.

Here is the medium which is welcomed eagerly by everyone you want to reach.

Why scatter your shot when, through WID'S, you can drive straight to the target with the penetrating, accurate force of a rifle?

Your color work can be handled nicely in the big Sunday issue containing the reviews and read religiously by those men in the theatres, large and small, who do the buying and sign the checks. And the daily edition provides your exclusive and sole chance to hammer, hammer, hammer on those points of policy or promotion which you want driven home with the force of a sledge.

Your appropriations should include an increased amount to be devoted to WID'S DAILY—and no issue of WID'S DAILY should be permitted to go before the trade without carrying your message, your trademark, or something to keep your name and good will alive.

What an ideal medium is WID'S for the carrying on of propaganda or missionary work!

What an ideal medium to stimulate interest and desire leading to sales and bookings!

You owe your position and you look for your advancement to the gentlemen comprising the distributing organizations.

WID'S DAILY is a much sought after publication throughout every distributing organization. When a

DIS- TRIBUTORS

EXCHANGE MEN

picture you are selling receives a favorable review in WID'S, you generally hear about it from the Home Office—and you make good use of it among the exhibitors, even though they have probably seen it before you show it to them.

What better medium could present itself for your use in making your identity known in the industry, in seeking betterment, in making known any fortunate or desirable connection you have secured?

Advertising is something of a new art among exchange men—but the fact remains that those exchange men who are well known from one end of the industry to the other land the best jobs and draw the biggest salaries. These men are advertisers.

We will be glad to help you plan a sensible and dignified campaign. We may remark incidentally that first-class exchange managers are at a premium—and open booking has simply emphasized this condition.

EXHIBITORS

Do you want to sell your theatre?

Do you want to buy some more theatres to add to your string?

Are you managing a theatre for someone else, and do you feel that you would like to make a different connection and take charge of a house in a different town where the opportunity might be greater?

Would you like to receive some competitive bidding on chairs, fixtures, a new projecting machine, carbons or supplies of any other sort?

Do you own an unproductive house and feel that the right kind of a manager could put it over for you?

As an answer to the foregoing queries, consider that WID'S DAILY is read every day and every week by people who might buy your house if they knew it was for sale, people who might be tempted to sell their own houses, big exhibitors looking for a capable and experienced house manager, people engaged in the accessory and supply business, and people qualified to fill almost any position in your theatre.

Here is a medium that reaches practically every one of your brother exhibitors. Do you read your copy of WID'S? Well, they read their copies just as thoroughly.

If you talk through WID'S you are talking to a select and highly concentrated special audience. You are talking to them every day, and your talk is not buried under a barrel of buncombe.

Take advantage of this medium. Use it.

FILM SALESMEN

Exchange managers throughout every important exchange in the country study WID'S regularly—and they do not skim through or over it.

The very fact that a salesman is using space in this medium establishes him immediately as the caliber of man entitled to consideration.

Branch managers are recruited from the ranks of successful road men. If you are successful, you are in line; but—

How are the right men going to know it?

Advertise!

In WID'S!!

If there is one business on the face of the earth that owes its very existence to advertising, that is the show business.

PLAYERS

Advertising is the life of theatres—and of every factor that goes into the conduct of theatres.

It is quite obvious that the players themselves, constituting a tremendously important factor in the show business, must depend upon the proper advertising of their names and personalities just as truly as they must depend upon the possession of talent and ability in the first place.

And it is quite true in the history of the theatre that the best drawing cards have been the individuals most widely known—in other words, the best advertised individuals.

Of course, this whole argument is based upon your possession of real ability. That is vitally essential—as we have emphasized from the very start of this booklet

But you must regard your ability as a thing which simply **gives you the right to advertise.** People who lack it have nothing to advertise.

Your whole purpose may be to achieve stardom. We will assume that you have the necessary talent and qualifications. All that you require, then, is an opportunity.

A regular and continuous campaign in WID'S will keep your name and your activities constantly before the men who are in a position to give you the opportunity you want. This is because those men read WID'S.

It is equally true that the persons who are in a position to give you advancement are influenced strongly and constantly by exhibitor sentiment. If the exhibitors know you, like you and want you, they are going to get you. Scores of examples are before you of stars who owe their stardom to exhibitor demand.

The exhibitor, you must remember, is the producer's "boss" as well as his market.

A campaign well planned and vigorously carried out will, through WID'S, build up, step by step, this

important structure of exhibitor support and recognition. This is because the exhibitors read WID'S.

Your campaign should not be a hit-or-miss affair. It should have a definite purpose in view, and each piece of copy should be framed in such a way as to accomplish that purpose.

Your appropriation may range from \$5 or \$10 a week up to many hundreds of dollars, but this should not be permitted to influence the preparation of your copy at all. In fact, the less money you can afford to spend for advertising, the greater care you should exercise in the proper spending of it.

WID'S Service Department will go into this with you in minute detail, aid you in planning your campaign, in selecting media and in preparing copy. This service is rendered willingly and without charge. Whatever advertising is placed with WID'S is handled at the regular rates well known to everybody.

Never before in the history of the film business has there been a greater opportunity for the **individual** than exists at present. This has aptly been termed "the day of the individual." It is possible for you right now to everlastingly **make yourself**—if you can deliver the goods—by skilfully and judiciously exposing yourself to the good things that are to be had.

You cannot expose yourself and at the same time remain in the background.

You must come out of the background and compel attention.

And you must not wait.

PRODUCERS

Quite recently a campaign was put over through WID'S that proved an eye-opener for a good many gentlemen in the producing end of the films.

A picture was made in a studio at Hollywood. Weeks before this picture was finished, but after enough had been completed to leave no doubt as to the quality of the offering, the producer was persuaded by his publicity man to launch some advance advertising.

The purpose of this was two-fold.

Primarily, the campaign was aimed at the Eastern buyers. The picture was good, the producer knew it was good, and he wanted the buyers to be impressed with its quality well in advance of his placing it before them.

The second purpose of the campaign was to develop an exhibitor demand, which would make the picture a decidedly better buy for whatever distributor eventually got it.

The publicity man well knew that both of

these classes could be reached quickly and effectively through WID'S.

The campaign was laid out. Copy was prepared and in due time the attractive and interest-provoking announcements began to appear in WID'S DAILY.

The immediate result was a deluge of inquiries, but the advertising was continued just as it had been planned and culminated on the day that the print of the picture was exhibited in New York before an audience composed of those who had written or wired for the privilege of looking at it.

This production was sold for a fat price to one of the biggest distributing companies in the business—and this company immediately turned around after buying the picture and began an exploitation campaign on it aimed at the exhibitors. The medium selected was, of course, WID'S.

This incident carries additional force when it is borne in mind that **the producer's selling campaign was carried out exclusively in WID'S.**

The name of this producer, the title of the picture and the name of the distributing company that bought it will be cheerfully supplied upon inquiry.

There is no better way to impress the Eastern market prior to sale than by a campaign in WID'S DAILY AND SUNDAY.

Those producing companies distributing their own output will be interested in the remarks headed "Distributors" on a previous page.

No person who has attained stardom in his or her own right can be found today who will seriously question the value of advertising.

STARS

There is only one angle which we intend to present here—and it is an angle that is frequently overlooked.

"Why should I advertise independently when I am being constantly advertised by the company for which I am working?"

Nine out of ten stars under contract invariably ask this question.

They realize the importance of keeping **constantly** before the public, the exhibitors and the trade, but at the same time they recognize the fact that this advertising is being done for them through the trade publications and the newspapers as well as on the billboards and theatre-fronts.

Here is the answer:

Independent advertising on the part of a star is quite a different thing from the advertising being done **for** him.

It has a totally different purpose. It is aimed in a different direction.

The star advertising put out by the producer is aimed at the public, at the exhibitors and at the distributors. Those people constitute the **producer's** buying class. That is the class he wants to reach.

But what of the **star's** buying class? What people form the logical market for the star's services? Who is it that the star wants to reach?

The producers, of course.

They are the buyers for his services and talents and ability. They are the people he must advertise to—sell himself to.

Now, then, we ask: How can producers possibly be impressed by star advertising which they know is being put out by one of themselves?

They cannot mistake it. It shows up for just what it is—producer advertising.

But they sit up and take notice when they see the star's independent advertising. That means something to them.

That advertising may be framed to say many things. It may say: "I am now under contract and I am perfectly happy; but my contract is going to end some of these days and I expect to be alive and hitting on all six for some time to come, and I want you gentlemen to remember that I am in the business and doing things and might possibly be in a position some day to talk turkey with you."

Of course, we do not mean in those words or similar words. That is intended to typify the substance and effect of independent advertising. It is a polite and perfectly ethical way of keeping alive your own identity and proclaiming to the world that you still own your own body and soul and intend to look out for your own best interests.

It is a dignified way of keeping your goods on display and realizing the highest market price therefor.

It is advertising yourself to your own "boss" as well as to your prospective future "boss."

That is the kind of advertising we believe a star should do, for the one big reason that nobody else is doing just that thing for him, nor is anybody else able to do that for him.

Stop and think a moment!

How many stars who could have named their own salary ten years ago are a factor in this business today?

If we chose, we could mention innumerable cases where a remarkably promising personality has been permitted to sink into oblivion.

Even five years ago, a young girl whom we will call Miss X was one of the three biggest drawing cards

on the screen. Where is she today? You never hear of her.

Now suppose those stars who have sunk into the background had each followed the suggestion we have made above and maintained an absolutely independent advertising campaign aimed at the producers. Contracts might have come and gone, but the star's advertising would have continued just the same. This independent advertising would have served as the strong bridge to span the gaps between contracts—and the inevitable result would have been to keep the star's personality alive and constantly before the producers.

Miss X would have been a high-salaried drawing card today. The producers would have attended to that—had she only charged herself with the task of **attending to the producers.**

Producers come and go; new ones are constantly entering the field and some of them are prospering mightily.

And they all read WID'S.

The star who has his own company does not, of course, come within the meaning of the above remarks. He has the producer's angle to grapple with, and well knows that he is able to reach his buying class also through WID'S.

Copy for a star's independent advertising requires the nicest kind of preparation. It calls for all kinds of good taste and good judgment. It must be dignified, forceful, sincere. And it must convince.

It is with pleasure that we offer the services of a SERVICE DEPARTMENT competent to co-operate with you in the creation of this kind of copy.

The man who buys a special production for state right distribution is thrown more upon his individual resources for success than any other factor in our distribution systems, because it is entirely up to him to make or break with this one specific production.

These men know the tremendous value of getting the proper start in their territory by playing their special offerings in the best houses first.

It is unnecessary for WID'S DAILY to speak to the state right man about the importance of getting to the boss in booking specials. He knows that it is the boss alone who can or will contract for the special production being handled as a state right offering.

The state right men know that WID'S DAILY reaches the boss; they have used it and will continue to use it, sometimes exclusively, in getting their special offering before the men who really control the booking destinies of the big theatres.

STATE RIGHT DEALERS

It is an important fact which state right men realize, that advertising in trade publications is after all essentially aimed at the big theatres which will play productions within the first ninety days after release. They know that a campaign of a month or so has little effect upon the exhibitor who is to play the film in six months, because long before the time comes to book the production the advertising campaign has been forgotten by the smaller exhibitor to a great extent and he has made up his mind one way or the other regarding the production in question in accordance with how well it was booked and presented in the theatres which run films in the first ninety days.

In buying and selling the state right man looks naturally to WID'S DAILY, because his business is essentially conducted with the few important executives, both producers and theatre men, and he knows that these important executives read WID'S faithfully, and frequently exclusively, because they have found by experience that WID'S carries all the news first without scattering it in with much press agent bunkalorum which makes the reading of bulky trade paper magazines a difficult matter.

SUPPLY DEALERS

The supply men took some time to realize the importance of WID'S DAILY, because WID'S was founded as a review publication, and they thought of it only as a service interesting producers and theatre men. It has only been within the past year that supply men generally have come to investigate WID'S DAILY, they having previously been inclined to scoff at the importance given it by many theatre men with whom they had done business.

To-day the supply man realizes that his logical customer, who is the big boss himself, whether it be of one house or a chain of houses, reads WID'S DAILY more carefully and more faithfully than any other publication, and for that reason there is no better possible medium for a supply man to attempt to reach his possible customers than through a persistent campaign in WID'S DAILY.

An advertising truth should be impressed upon the supply man to this extent—His business is one which requires a steady, persistent hammering. The theatre man may not need supplies to-day, to-morrow or next week, but the moment he does want them he should have fixed in his mind a certain firm and address so that there will be no need of stopping to consider where the order is to be placed.

That state of mind on the part of the possible customer can only be created by a supply dealer continually and persistently hammering his trade mark, his address and his firm name, and, surely, there is no better medium for consistent, economical and effective advertising than the regular use of small space in WID'S DAILY, which goes every day to the actual individual who must eventually place the orders for the supply man.

